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vigorously painted picture of a 'longshoreman calling to a companion, by M. J. Burns. "Free Pasture," by Arthur Parton, shows a woman driving a cow which is disposed to graze lazily by the roadside; a picture full of sunshine and atmosphere.

"In the Woods," by William H. Beard, is a carefully realized forest interior with deer drinking from a stream in the foreground. The light breaks through an opening in the woods, in the distance, with charming effect. P. F. Rothermel's "Bacchantes" exhibits a congregation of semi-nude figures indulging in festivity, and is rich in color. Carl C. Brenner's "Cool November" is another of the artist's characteristic studies of beech-woods. By Widgery Griswold is a small picture representing a bird standing on the edge of a nest "Keeping Guard." Below this, on the line, is Frank T. Lent's "November." A "November Twilight," by Stephen Parrish, is a picture containing much poetical sentiment. It shows an unenclosed field on a hill, over which a road leads down to the valley beyond. In the middle-ground an old barn is projected against a bright sky. Some sheep are grazing in the foreground, and one obtains glimpses of distant hills across the valleys.

On the opposite side of the screen, the first picture is a bright "Landscape," by J. W. Casilear—a girl driving some cows along a path coming out of the woods. There is a very pleasing view down the pathway in the shadow of the trees; the distance and atmospheric effect being well realized. "On the River Maas, Holland," is a picture painted in the impressionistic manner, by J. H. Twachtman. "Camping Out in the Adirondacks," by Herman Fuechsel, shows a number of men grouped around a camp-fire. The moon is rising from behind distant hills. "Dana Beach, Manchester, Mass.," by Ernest Longfellow, depicts a sandy beach in the foreground, out of which rises a point of rocks overgrown with stunted trees and sparse grasses. "Morning in the Meadows," by Charles H. Eaton, shows a meadow through which passes a quiet stream in which are flags and pond lilies. "Spring in the Chemung Valley," by G. W. Waters, hangs above it.

P. P. Ryder's "Warming Up" represents an old man sitting before a kitchen stove, on a cold morning, "warming up" with a cup of hot coffee. The old face is full of character, and the various details of the picture are carefully realized. Two pieces of still life complete the panel: "Lilacs and Tulips," by Virginia Granbery, and "Fruit and Silver," by W. M. Brown.

Edgar M. Ward contributes a picture entitled "A Street in Trepont, Normany," depicting a fisherman and woman meeting at an archway built over the street. By George H. Yewell, is a view "On the Bolton Road, Lake George." E. F. Andrews is represented again by "La Petite Irma," and P. P. Ryder has also another picture called "The Chimney Corner," showing an old man enjoying his pipe by the fireside.

In the smaller Gallery are water-colors and etchings, including works by Thomas Moran, Henry Farrer, J. C. Nicoll, Stephen Parrish, Kruseman Van Elten, T. W. Wood, William Sartain, M. J. Burns, J. H. Twachtman, A. C. Howland, J. Wells Champney and others. These will be considered more fully in a future paper. Walter Satterlee is represented by a characteristic sketch entitled "Puck Asleep," a reproduction of which is printed at the head of this article.

TO ARTISTS AND VISITORS.

Pictures in the American Art Union's galleries which may be sold, will be delivered to the purchasers at once, and the artists will be communicated with and given an opportunity to replace them in the galleries. Every member of the Art Union can be represented continually. The pictures will be re-hung at intervals, and new works will frequently replace old ones. By the occasional re-hangings, artists will be given equal advantages with reference to peculiarly choice positions, and frequent visitors to the galleries will enjoy the novelty of change, besides the view of old friends in new lights.

THE ETCHING, "THE REPRIMAND."

The etching, "The Reprimand," by Walter Shirlaw, after Eastman Johnson's picture, which is given as a premium to each annual subscriber to the American Art Union, has been characterized by a competent authority as the finest figure etching thus far produced in this country, and one of the finest that has been published in the whole history of etching. In another column, Mr. James D. Smillie, himself a high authority upon such matters, very favorably expresses himself concerning the etching in a letter to the editor.

"The Reprimand" shows the interior of an humble cottage with a broad, open fire-place. An old man is sitting near the chimney, and leaning forward, with severe expression, is reproving a young girl, who stands before him, for disobedience. His words, however, are slightly heeded; she has turned aside with a toss of her head and a look that indicates smothered rebellion.

As studies of expression, the faces in the etching are remarkable. The figures are both admirable in drawing, and the quaint interior is well realized. As a composition, both in lines and in chiar-oscuro the work is exceedingly effective and pleasing.

HOURS OF THE EXHIBITION.

The American Art Union Galleries are open daily—except Sunday—from 9 o'clock A.M. until 10 o'clock P.M., with an intermission from 6 until 7:30 P.M. At night, the Galleries are illuminated by electric light. Visitors take the elevator for the Gallery at the street door, No. 44 East Fourteenth St., Union Square.